THE REAL GHOSTBUSTERS

"LAST TRAIN TO OBLIVION"

(SCRIPT)

Written by:

Michael Edens and Mark Edens

DIC ENTERPRISES, INC.

"Last Train to Oblivion"

ACT ONE

FADE IN:

EXT. GRAND CENTRAL STATION - MIDNIGHT - PUSHING IN

on the imposing facade of the terminal, with the interior lights shining through the windows.

STATION MASTER (VO)
(over echoing loudspeaker)
The Midnight Express from Trenton, New Jersey, and points south --

INT. GRAND CENTRAL STATION - ANGLE ON LOADING PLATFORM

as a modern diesel passenger train rolls to a stop with the sound of METAL WHEELS SCREECHING and AIRBRAKES.

STATION MASTER (CONT VO)
(over echoing loudspeaker)
-- now arriving on track thirteen.

Sleepy PASSENGERS step out onto the station platform, where they are helped by rumpled and yawning PORTERS. TILT UP AND PUSH IN on the station clock as it ticks off the last few seconds to midnight. As the clock hands meet, an EERIE TRAIN WHISTLE sounds.

ANGLE - PASSENGER AND PORTER

on the platform: they turn and look up and OS toward the clock.

DOWN THE TRACKS

A section of the track begins to GLOW A BRILLIANT YELLOW. With a SCREECH OF TWISTING METAL, the section of track begins to ripple and writhe like a snake. As the EERIE TRAIN WHISTLE sounds again, the joint ends of the track section come undone, and the front ends of the two rails rear up like glowing cobras.

ANGLE - PASSENGER AND PORTER

as they look down from the clock toward the track.

DOWN THE TRACK

The two ends of the writhing, snake-like rails cross to form an "X," LIGHTNING shoots out from the cross-point of the "X" in all directions. The GHOSTLY RUMBLE OF A LOCOMOTIVE SOUNDS as the ghost of CASEY JONES expands out of the center of the "X," wearing an ectoplasmic engineer's hat and bandana. The EERIE TRAIN WHISTLE sounds again.

ANGLE - PASSENGER AND PORTER

as the passenger calmly turns to the dumb-struck porter and hands him his suitcase.

PASSENGER
Could you take care of my luggage for me?

The porter takes the suitcase -- and suddenly the passenger runs in panic OUT OF FRAME.

PASSENGER
(TERRIFIED SCREAMS)

The porter watches the passenger run away and then looks OS toward the ghost.

UPSHOT - CASEY JONES

as the ghost rises up into the air above the tracks.

CASEY JONES
(UNEARTHLY WAIL)

ON PORTER

looking up at the ghost: suddenly he pitches the suitcase up in the air and runs in a panic OUT OF FRAME. The suitcase bursts open in the air, scattering clothes everywhere.

PORTER
(TERRIFIED SCREAMS)

ANGLE - CASEY JONES - TRACKING

him as he flies toward the rear of the passenger train and into the door at the end of the last car. CONTINUE TRACKING down the length of the train, following the progress of the ghost, whom we see through the windows of the train as a BRIGHT ECTOPLASMIC GLOW. As the GLOWING GHOST passes each window of the train, the window SHATTERS and EXPLODES outward.

CASEY JONES
(UNEARTHLY WAILS)

ANGLE - DIESEL LOCOMOTIVE, FIRST TWO PASSENGER CARS

The GLOWING LIGHT of the ghost is still coming forward through the passenger cars, SHATTERING and EXPLODING windows as it comes. Passengers leap terrified from the train just ahead of the approaching ghost and run away.

PASSENGERS
(TERRIFIED SCREAMS)

The ghost flies out of the last passenger car and floats, hovering, above the diesel locomotive.

CASEY JONES
(UNEARTHLY WAIL)

ANGLE - TICKET BARRIER, TURNSTYLE

A mass of stampeding passengers runs through the turnstyle and OUT OF FRAME: the turnstyle SPINS after they've passed.

ANGLE - DIESEL LOCOMOTIVE

Casey Jones flies down into the cab of the diesel locomotive.

INSIDE DIESEL CAB - ANGLE ON BANK OF CONTROLS

The controls are enormously complicated: dozens and dozens of dials, banks of buttons and switches, a line of levers. The ghost of Casey Jones floats INTO FRAME, looking at the controls with a dazed expression. He throws his head back and:

CASEY JONES (CONT)
(UNEARTHLY, FRUSTRATED HOWL...)

EXT. GRAND CENTRAL STATION - WIDE

as the last few terrified passengers run down the street and OUT OF FRAME, and we hear Casey Jones' frustrated howl rising and turning into the eerie sound of a ghostly TRAIN WHISTLE.

CASEY JONES (VO)
(HOWL -- TURNING TO TRAIN WHISTLE...)

As the sound of the TRAIN WHISTLE CONTINUES, TILT UP AND PAN across the nighttime Manhattan skyline.

DISSOLVE TO:

INT. GHOSTBUSTERS HEADQUARTERS - LOBBY - CU ON ELECTRIC TRAIN STEAM ENGINE - TRACKING

as it CLATTERS down the track, its TOY TRAIN WHISTLE blowing. From this close, it looks and sounds real -- until a SEEMINGLY GIANT FOOT, in bedroom slippers and striped pajamas, moves down INTO FRAME, stepping on the track. The electric train CRASHES into the foot and derails.

VENKMAN (OS)
Hey!

WIDE - LOBBY

VENKMAN sits at the controls in the middle of an elaborate electric train lay-out with multiple tracks, signal towers,

crossing gates, and even a papier-mache mountain with a tunnel through it. SPENGLER, in bedroom slippers and striped pajamas, stands across the room from him, one foot on the track in front of the derailed train.

VENKMAN (CONT)
I've been working on this all the live-long day!

ON SPENGLER

SPENGLER
Do you have any idea what time it is?

ANGLE - VENKMAN

crawling on his hands and knees over to the derailed train.

VENKMAN
Isn't it great? It's just like the real thing.

He sets it lovingly back onto the track.

VENKMAN (CONT)
It even makes smoke!

The electric train begins to move down the track, with little puffs of smoke coming out of its smokestack.

ON VENKMAN

on his hands and knees beside the track, the side of his face close to the floor, one of his eyes closed as he peers down the track, watching the train as it moves OUT OF FRAME.

VENKMAN (CONT)
(CHUGGING NOISES)

ANGLE - VENKMAN AND SPENGLER

Spengler stands behind Venkman, looking down at him; Venkman is still on his hands and kness, watching the train OS.

SPENGLER
Do you have to make those noises?

VENKMAN
What noises?

The electric train moves INTO FRAME, coming back the other way, its tiny WHISTLE BLOWING. Venkman lifts his head to let it pass, then presses his head against the track again, one eye closed, watching the train as it moves OUT OF FRAME.

SPENGLER
Never mind.

He turns and walks OUT OF FRAME.

TIGHT ANGLE - PAPIER-MACHE MOUNTAIN

as the train goes into the tunnel through the "mountain."

WIDE - LOBBY

Venkman is alone again, sitting on the floor in the middle of the train lay-out, watching the train as it moves around the track.

VENKMAN
(CHUGGING NOISES)

CLOSE ON TRANSFORMER

The electric train controls, a little black box with electric cords and a tiny throttle lever on top. A little green arm reaches slowly INTO FRAME, going for the throttle -- SLIMER. Suddenly Venkman's hand reaches INTO FRAME and slaps Slimer's hand with a WET SMACK. Slimer's hand jerks back OUT OF FRAME. PULL BACK to show Venkman and Slimer facing each other, with the throttle between them.

VENKMAN (CONT)
Get your own train, slime-ball.

Venkman looks at his hand and then wipes the slime from his fingers onto his shirt.

VENKMAN (CONT)
Yeck.

ON SLIMER

with a sullen expression. He sidles slowly OUT OF FRAME.

ANGLE - VENKMAN

clutching the train controls protectively, jealously.

VENKMAN (CONT)
Next time buy a ticket.

ANGLE - PAPIER-MACHE MOUNTAIN

The train goes through the tunnel again, tiny puffs of smoke coming from its toy smokestack. PAN down the track to show Slimer behind the mountain, lying on the track, with his huge mouth open like a tunnel. The train is heading straight for him.

ON VENKMAN

as he reacts with alarm, dropping the controls.

VENKMAN
Slimer!

OVER THE TOP OF THE TRAIN - TRUCKING

toward Slimer as he waits on the track. We ride with the train up to Slimer and into his mouth, past a glowing ectoplasmic tonsil, and then the SCREEN GOES BLACK.

ANGLE - SLIMER

He rises up from the track, rubbing his belly with satisfaction.

SLIMER
(BURP)

A tell-tale wisp of smoke rises from his lips.

ANGLE - VENKMAN AND SLIMER

Venkman takes a step toward Slimer.

VENKMAN
Do the words "stomach pump" mean anything to you?

Slimer cringes. Suddenly, a telephone RINGS. Venkman turns and looks OS, annoyed by the interruption.

ANGLE - JANINE'S DESK

The telephone RINGS again. Venkman steps INTO FRAME answers it.

VENKMAN (CONT)
Do you know what time it is?

He glances at his wristwatch.

VENKMAN (CONT)
Well, yeah, that's right. But what do you want, anyway?

As he listens, a suspicious expression spreads over his face.

VENKMAN (CONT)
Grand Central Station, huh?

He cups his hand over the receiver and looks up toward the bunkroom.

VENKMAN (CONT)
(raising his voice)
Is that you, Egon?

WIDE ANGLE - VENKMAN

Spengler steps into the lobby through a door near Venkman: he's wearing his slippers and striped pajamas, holding a glass of milk, and munching on a cookie.

SPENGLER
Is what me?

Venkman looks at him for a moment, then turns back to the phone.

ON VENKMAN

His expression and attitude become very cool and professional as he lifts the receiver back to his ear.

VENKMAN (CONT)
Ghostbusters -- Dr. Venkman speaking. May I help you?

WIPE TO:

EXT. GRAND CENTRAL STATION - NIGHT - WIDE ON STATION

as ECTO-1, LIGHTS BLAZING and SIRENS HOWLING, SCREECHES to a halt outside the station. The SIRENS FADE away.

ANGLE - ECTO-1

as the Ghostbusters pile out of the car. Spengler is now wearing his normal Ghostbuster uniform. STANTZ and ZEDDMORE are still sleepy, and they stretch and yawn.

ZEDDMORE
(yawning)
Couldn't this wait until morning?

A station SECURITY GUARD walks INTO FRAME, an old man in a blue uniform.

SECURITY GUARD
Pardon me, boys -- are you the Ghostbusters?

ON VENKMAN

VENKMAN
You got 'em, we bust 'em.

He slips on his proton pack.

SECURITY GUARD (OS)
Good luck, sonny --

ANGLE - GHOSTBUSTERS AND SECURITY GUARD

SECURITY GUARD (CONT)
I've been working on the railroad --

The Ghostbusters lean forward expectantly.

SECURITY GUARD (CONT VO)
-- a long time, and I've never seen anything like tonight.

ANGLE - STANTZ AND THE SECURITY GUARD

STANTZ
Was it a full torso manifestation or an ectoplasmic energy display?

SECURITY GUARD
I don't know anything about that stuff --

ON ZEDDMORE, VENKMAN, SPENGLER

as they listen intently.

SECURITY GUARD (CONT VO)
-- but I've got a feelin' that whatever's in there was a railroad man once.

ON SECURITY GUARD

SECURITY GUARD (CONT)
I wouldn't be surprised if it wasn't the ghost of old Casey Jones himself...

CUT TO:

INT. GRAND CENTRAL STATION - NIGHT - WIDE ON LOBBY

The huge main lobby is gloomy, silent, and deserted. Suddenly, a door BURSTS open and Stantz rushes in and stops, particle thrower at the ready. Spengler comes in behind him, examining a PKE meter. Zeddmore and Venkman enter cautiously behind them.

ON STANTZ

He holds his particle thrower at the ready as he turns his head cautiously to speak to Spengler over his shoulder.

STANTZ
What have you got, Egon?

ON SPENGLER

examining his PKE meter carefully.

SPENGLER
He's here somewhere... We'd better split up.

ON VENKMAN

VENKMAN
I was waiting for someone to say that.

CUT TO:

EXT. RAILROAD YARD - NIGHT - WIDE

on Zeddmore and Venkman as they walk along the tracks, heads swiveling from side to side as they look for signs of the ghost. Alongside them, a freight train sits deserted on the tracks.

ZEDDMORE
Do you think that guard was right about it being the ghost of Casey Jones?

VENKMAN
I hope not.

ANGLE - ZEDDMORE AND VENKMAN

In the BG, we can see a boxcar with the word "BERTHA" stenciled on it.

VENKMAN (CONT)
A hundred years ago, Casey Jones was the engineer in the most famous wreck in railroad history.

ZEDDMORE
So?

TWO-SHOT - VENKMAN AND ZEDDMORE

VENKMAN
Old habits are hard to break.

Venkman turns away from Zeddmore and suddenly his face breaks into an excited smile. He points OS.

VENKMAN (CONT)
Hey, would you look at that!

Zeddmore reacts with alarm, clutching his particle thrower.

LONG ON TRAIN - THEIR POV

An antique steam engine parked in a little-used corner of the railroad yard, with four old cars behind it: a coal car, a passenger car, a boxcar, and a flatcar. On the side of the boxcar is written: "B & O & O RAILROAD."

VENKMAN (CONT OS)
Now that's what I call a choo-choo!

ANGLE - ZEDDMORE AND VENKMAN

VENKMAN
Come on, Winston. Let's check it out.

Venkman walks OUT OF FRAME.

CUT TO:

INT. GRAND CENTRAL STATION - CAFETERIA - NIGHT - ANGLE ON DOOR

The cafeteria door slowly opens and Spengler and Stantz peep in through the door.

ON CASEY JONES - THEIR POV

Casey Jones hovers above a cafeteria table. On the table are a steaming cup of coffee and a glass of iced tea with a lemon wedge stuck on the rim of the glass.

CASEY JONES
(TUNELESS HUMMING)

SPENGLER (OS)
(whispering)
What's he doing?

Casey sips first from the coffee cup and then from the glass.

STANTZ (VO)
(whispering)
Looks like he's drinking a hot cup of coffee and a cold glass of tea.

ANGLE - STANTZ AND SPENGLER

still peeping around the cafeteria door.

SPENGLER
(whispering)
This ghost could be up for hours.

STANTZ
(whispering)
Let's get him.

They withdraw their heads from the cafeteria and the door closes softly. A moment later, the door is KICKED OPEN, revealing Spengler and Stantz in the doorway, particle throwers at the ready. They FIRE their particle throwers OUT OF FRAME.

ANGLE - CASEY JONES

as two ION STREAMS streak INTO THE FRAME, BLASTING the coffee cup and glass of iced tea off the table. The ghost flies back OUT OF FRAME.

CASEY JONES
(STARTLED HOWL)

ANGLE - SPENGLER AND STANTZ - PANNING

with them as they run across the cafeteria, FIRING their particle throwers.

ANGLE - DOUBLE DOORS

Casey Jones flies out through the doors, which BURST open. An instant later, Spengler and Stantz run INTO FRAME, following the ghost. As they start through the door, the doors FLOP back and hit them in the face.

CUT TO:

INT. GRAND CENTRAL STATION - LOBBY - NIGHT - ON DOUBLE DOORS

The doors open and Spengler and Stantz step out -- each of them holding a hand over his nose. Spengler is carrying a PKE meter. They look around.

STANTZ
(nasal)
Which way did he go?

Spengler points OS.

ANGLE - TICKET COUNTERS

Spengler and Stantz walk INTO FRAME. Spengler is studying a PKE meter; Stantz has his particle thrower ready.

SPENGLER
I'm getting a strong reading.

The ghost of Casey Jones rises up into view behind the ticket counter. He's replaced his railroad engineer's cap with a green eye shade worn by old fashioned ticket sellers.

CASEY JONES
End of the line?

Stantz FIRES his particle thrower. Casey Jones ducks down below the ticket counter as the ion stream streaks past him and EXPLODES inside the ticket window.

TIGHTER ANGLE - TICKET WINDOW

A streamer of tickets shoots out of the counter's ticket dispenser with a SOUND LIKE THE RIFFLING OF A DECK OF CARDS.

ON HUGE HEAP OF TICKETS

with Stantz and Spengler buried somewhere inside.

SPENGLER (OS)
Nice shot, Ray.

STANTZ (OS)
Thanks.

CUT TO:

EXT. RAILROAD YARD - NIGHT - ANGLE ON LOCOMOTIVE CAB

Venkman is at the controls of the antique steam engine, pushing the throttle lever forward and backward; Zeddmore stands behind him, on an open platform where coal from the coal car behind the locomotive can spill out into a hopper, ready to be shoveled into the firebox.

VENKMAN
(IMITATES TRAIN WHISTLE AND MAKES CHUGGING NOISES)

Zeddmore turns TOWARD THE CAMERA.

ZEDDMORE
I hate it when he has fun.

TIGHTER ANGLE - VENKMAN

as he notices an old, ratty-looking engineer's hat hanging nearby and snatches it up with pleasure.

VENKMAN
Hey -- a hat!

He SLAPS the hat against the wall of the cab, and a cloud of dust flies out of it.

ANGLE - ZEDDMORE

Venkman steps INTO FRAME, trying on the hat, adjusting it just so.

VENKMAN (CONT)
What do you think?

ZEDDMORE
(dryly)
It's you.

CUT TO:

INT. GRAND CENTRAL STATION - BAGGAGE ROOM - NIGHT - ANGLE ON SPENGLER AND STANTZ - PANNING

with them as they walk down an aisle between huge stacks of suitcases and trunks. Spengler studies a PKE meter. Stantz clutches his particle thrower and looks around.

SPENGLER
He's here somewhere...

END PAN: Spengler and Stantz walk OUT OF FRAME. A large suitcase LEVITATES from a stack they've just passed.

ANGLE - SPENGLER AND STANTZ

The suitcase levitates INTO FRAME from behind and stops above them. Spengler stares intently at the PKE meter.

SPENGLER (CONT)
We're right on top of him!

Stantz looks down at his feet.

STANTZ
I don't see anything.

The suitcase floats past them and OUT OF FRAME. Spengler and Stantz look up at the suitcase OS.

DOWN THE AISLE - THEIR POV

as the suitcase drifts along, moving AWAY FROM THE CAMERA.

STANTZ (CONT OS)
Talk about traveling light...

ANGLE - SPENGLER AND STANTZ

They FIRE their particle throwers.

ANGLE - SUITCASE

The suitcase BURSTS OPEN and Casey Jones flies OUT OF FRAME --

CASEY JONES
(CRY OF SURPRISE)

-- as the two ION STREAMS streak INTO FRAME and EXPLODE against the huge stacks of trunks and suitcases.

ANGLE - SPENGLER AND STANTZ

An avalanche of clothing flies back INTO FRAME and FILLS THE FRAME.

SPENGLER AND STANTZ
(SHORT YELPS OF SURPRISE)

ANGLE - SMALL SERVICE DOOR

as the ghost of Casey Jones flies out through the door.

ON SPENGLER AND STANTZ

standing knee-deep in heaps of clothing. Spengler is wearing a very ugly woman's hat -- veils and feathers -- and Stantz has a woman's coat draped over his shoulders.

STANTZ
What do we do now?

Spengler looks at him.

SPENGLER
I'd let out the sleeves.

CUT TO:

EXT. RAILROAD YARD - NIGHT - ANGLE ON LOCOMOTIVE

Venkman jumps down from the antique locomotive, still wearing the old engineer's hat.

VENKMAN
I've always loved trains -- ever since I was a little boy.

Zeddmore jumps down beside him.

VENKMAN (CONT)
I used to dream about driving a big locomotive.

TIGHTER ANGLE - VENKMAN AND ZEDDMORE

VENKMAN (CONT)
I studied engineering in college for two years before I found out it didn't have anything to do with trains.

He walks OUT OF FRAME.

ZEDDMORE
Why doesn't that surprise me?

ANGLE - FREIGHT TRAIN - PANNING

as the ghost of Casey Jones flies out from behind the train and swerves toward Venkman OS.

ANGLE - VENKMAN AND ZEDDMORE

walking across the tracks.

VENKMAN
I feel like a real railroad man in this hat.

Casey Jones flies THROUGH THE FRAME --

CASEY JONES
(GHOULISH SHRIEK)

-- and grabs Venkman and carries him OUT OF FRAME. Venkman's proton pack and particle thrower are left behind, SPINNING in the air for a moment before they CLATTER to the ground.

WIDE - ANTIQUE TRAIN

as Casey Jones flies toward the locomotive, carrying Venkman.

VENKMAN
(TERRIFIED SCREAM)

ANGLE - ZEDDMORE - PANNING

with him as he runs toward the train.

ZEDDMORE
Peter!

LOCOMOTIVE - TIGHT ANGLE ON METAL BAR

A long rail running along the side of the locomotive, giving a handhold -- as Casey Jones reaches INTO FRAME and WRENCHES the metal rod loose from the locomotive.

LOCOMOTIVE CAB - TIGHT ANGLE - VENKMAN'S LEG

Casey TWISTS one end of the metal bar around Venkman's ankle.

ANGLE - FIREBOX

Casey Jones effortlessly TWISTS the other end of the metal rod around the handle of the open firebox door. As the ghost moves OUT OF FRAME, a FIRE APPEARS in the firebox.

ANGLE - SMOKESTACK

as smoke begins BILLOWING out of the antique smokestack.

TIGHT ANGLE - THROTTLE

The ghost's hand pushes the throttle forward.

ANGLE - LOCOMOTIVE WHEELS

The wheels begin turning slowly, as we hear the CHUGGING NOISES OF THE ENGINE. (TRAIN NOISES CONTINUE WHEN APPROPRIATE THROUGHOUT THE EPISODE.)

ANGLE - THE END OF THE TRAIN (FLATCAR)

as it moves OUT OF FRAME, and Zeddmore runs INTO FRAME behind it --

ZEDDMORE (CONT)
Peter!

-- and trips over the rails and falls to his hands and knees. Stantz and Spengler run INTO FRAME beside him.

STANTZ
What's happening?!

The steam engine TRAIN WHISTLE sounds.

ON STANTZ, SPENGLER, ZEDDMORE - POV FROM TRAIN - TRUCKING BACK

with the movement of the train, as Zeddmore gets to his feet.

ZEDDMORE
The ghost has got Peter!

DOWN THE TRACK - ON TRAIN - GHOSTBUSTERS' POV

The train is getting further and further away as it picks up speed.

ZEDDMORE (CONT OS)
He's on that train!

We hear the TRAIN WHISTLE again, as we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. RAILROAD YARD - NIGHT - LOOKING DOWN THE TRACK

as the train recedes down the track, its WHISTLE BLOWING.

ZEDDMORE (VO)
Why do you think the ghost grabbed Peter?

ON STANTZ, ZEDDMORE, AND SPENGLER

as they stare down the track after the retreating train.

SPENGLER
Well, we all make mistakes.

STANTZ
Come on, guys. We've got a train to catch.

CUT TO:

EXT. NEW JERSEY - NIGHT - LONG ON NEW YORK SKYLINE

Looking from a flat, fairly open industrial area in New Jersey, we see the familiar Manhattan skyline in the distance; a railroad track stretches ACROSS THE FRAME in the FG. Suddenly the train races THROUGH THE FRAME, WHISTLE BLOWING.

MOVING TRAIN - ANGLE ON LOCOMOTIVE CAB

As Venkman stands watching him, fastened to the firebox door by the metal rod twisted around his leg, the ghost of Casey Jones opens the door to the firebox. FLAMES lick out. He picks up a shovel and thrusts it in Venkman's hands.

CASEY JONES
Coal. More coal.

ANGLE - VENKMAN

leaning casually on the shovel.

VENKMAN
Sorry, guy -- no can do. I'm not in the union.

Casey Jones leans INTO FRAME menacingly, his face close to Venkman's.

CASEY JONES
More coal <u>now</u>.

VENKMAN
Hey, fella, this is America. I've got the right not to work any time I want. What if I just refuse, huh?

ANGLE - CASEY JONES

He turns away and RIPS a chunk of steel plating from the side of the engine compartment. Then he CRUSHES the steel into a ball and eats it, GRINDING the wad of steel between his teeth and swallowing it with a GULP.

ANGLE - VENKMAN

shoveling coal into the firebox at incredible speed.

ANGLE - SMOKESTACK

Even more smoke billows out of the smokestack, a huge cloud of it streaming back OUT OF FRAME.

ANGLE - LOCOMOTIVE CAB

with Casey Jones at the throttle and Venkman shoveling, as smoke billows back around them. Venkman pauses in his work.

VENKMAN (CONT)
(COUGHING)

CASEY JONES
More coal!

VENKMAN
(COUGHING) Has this thing passed an emissions test?

ANGLE DOWN THE TRACK - ON TRAIN

as it races PAST THE CAMERA and OUT OF FRAME. PAN AWAY from the track to a road that runs parallel with the track: Ecto-1 is racing down the road, with Stantz, Spengler, and Zeddmore inside.

INSIDE ECTO-1 - ON STANTZ, ZEDDMORE, SPENGLER

Stantz is driving, with Spengler in the front seat and Zeddmore in the back.

STANTZ
We'll head 'em off at the overpass!

ANGLE - LONG ON TRAIN - TRACKING

as it speeds along; the parallel road is in the FG. Ecto-1 drives quickly THROUGH THE FRAME along the road, moving faster than the train, getting ahead of it.

CUT TO:

EXT. NEW JERSEY - NIGHT - ANGLE ON OVERPASS

as Ecto-1 SCREECHES to a stop in the middle of a highway bridge over the railroad.

DOWN THE TRACK - GHOSTBUSTERS' POV

We see the headlight of the train coming down the track in the distance: the WHISTLE BLOWS.

STANTZ (CONT OS)
We can jump down when it goes under us!

UPSHOT - STANTZ, SPENGLER, ZEDDMORE

standing on the overpass railing, looking down, ready to jump, waiting for the train to go under them, as we hear it approaching, the TRAIN NOISES getting louder. Spengler looks AT THE CAMERA.

SPENGLER
Don't try this at home, kids.

As we hear the locomotive passing below them, thick black smoke billows up from below, FILLING THE FRAME, completely hiding the Ghostbusters.

STANTZ, SPENGLER, ZEDDMORE (OS)
(A CHORUS OF COUGHING)

STANTZ (OS)
Now!

ANGLE - END OF THE TRAIN

with a thick cloud of black smoke hovering a few feet above the track. Stantz, Spengler, and Zeddmore fall out of the smoke and land on the track with a THUMP -- right behind the flatcar at the end of the train. The train moves on, OUT OF FRAME.

ON STANTZ, SPENGLER, ZEDDMORE

sitting on the track, as the last wisps of smoke dissipate.

STANTZ
I can't understand it! We should've landed right in the middle of the fifth car!

SPENGLER
I thought there were only four cars.

Stantz and Zeddmore turn slowly and look at Spengler.

CUT TO:

EXT. NEW JERSEY - NIGHT - MOVING TRAIN - ANGLE ON LOCOMOTIVE CAB

Venkman is taking a break, sweaty and exhausted, wiping his forehead with a bandanna. The ghost of Casey Jones is at the throttle. It's VERY OBVIOUS that the landscape flashing by behind them -- houses, buildings, streets, etc. -- is EXACTLY THE SAME THING REPEATED OVER AND OVER AGAIN.

VENKMAN
Have you considered solar energy?

Casey Jones looks back at him angrily.

CASEY JONES
More coal!

ANGLE - VENKMAN

Venkman begins shoveling again, even faster. We see the SAME PIECE OF LANDSCAPE flashing by behind him, again and again.

VENKMAN
(grumbling)
Hmm -- an old-fashioned guy...

He pauses and glances AWAY FROM THE CAMERA, at the landscape flashing by; then he turns TOWARD THE CAMERA.

VENKMAN (CONT)
That's the trouble with New Jersey
-- it all looks the same.

CUT TO:

EXT. NEW JERSEY - NIGHT - ANGLE ON LAST CAR - TRACKING

as it races along the track -- and Ecto-1 moves INTO FRAME behind it, driving alongside the track, slowly catching up. With Stantz driving, Zeddmored and Spengler lean out the windows on the right side of the car (the side nearest the train), Zeddmore out the front seat window and Spengler out the back, reaching for the train, trying to grab on.

SPENGLER
Closer!

Ecto-1 edges closer to the speeding train.

SPENGLER (CONT)
A little closer!

Ecto-1 edges even closer -- and suddenly the train goes over a trestle. Ecto-1 plummets down the steep slope of the valley and

drops OUT OF FRAME. CONTINUE TRACKING with the train as it crosses the trestle.

MOVING TRAIN - ANGLE ON LOCOMOTIVE CAB

with Casey Jones at the throttle, and Venkman still shoveling. Venkman pauses.

VENKMAN
What do you say to a coffee break?

CASEY JONES
More coal!

TIGHT ANGLE - VENKMAN

VENKMAN
That's what I thought you'd say.

He continues shoveling.

CUT TO:

EXT. NEW JERSEY COUNTRYSIDE - NIGHT - ANGLE ON TRACK

Nothing for a BEAT -- and then the train roars THROUGH THE FRAME.

ANGLE - LONG ON TRAIN - PANNING

with it as it hurtles through the countryside. The train GAINS ON PAN and moves OUT OF FRAME. CONTINUE PANNING as Ecto-1 moves INTO FRAME behind it, racing along a road that parallels the track, chasing the train.

INSIDE ECTO-1 - ON STANTZ, ZEDDMORE, AND SPENGLER

Stantz is driving, with Zeddmore beside him in the front seat; Spengler sits in the back.

STANTZ
We're gaining on them!

Spengler leans forward over the back of the front seat.

SPENGLER
Can this car float?

ANGLE - ZEDDMORE, SPENGLER, STANTZ

as Stantz looks at Spengler, puzzled.

STANTZ
Is that a real question?

Suddenly Zeddmore points ahead, startled.

ZEDDMORE
Look!

DOWN THE ROAD - THEIR POV - TRUCKING IN RAPIDLY

A railroad bridge crosses the Delaware River -- but the road dead-ends on the river bank. A barricade blocks the road, with a sign above it saying: "ROAD ENDS." The train roars INTO FRAME and starts across the bridge.

STANTZ, ZEDDMORE, SPENGLER
(FRIGHTENED CRIES)

INSIDE ECTO-1 - ON STANTZ

as he frantically turns the steering wheel toward the train, and the FRAME MOVES as the turn begins.

OUTSIDE - ANGLE ON RAILROAD BRIDGE

as the train thunders INTO FRAME and onto the bridge. Ecto-1 races INTO FRAME right behind it and swerves with a SCREECH OF TIRES off the road and onto the railroad track, just before it would have plunged into the river.

UPSHOT - WIDE ON BRIDGE

The train crosses the high bridge with Ecto-1 right behind it, BUMPING over the crossties, its shocks and springs SQUEAKING.

INSIDE ECTO-1 - ON STANTZ, ZEDDMORE, AND SPENGLER

as the three Ghostbusters are tossed around inside the BUMPING and SQUEAKING car.

STANTZ, ZEDDMORE, SPENGLER
(VIBRATING CRIES OF ALARM)

OUTSIDE - THE OTHER SIDE OF RIVER - ANGLE ON WELCOME SIGN

A large sign stands between the railroad track and the road. The sign says: "WELCOME TO PENNSYLVANIA!" As the train passes the sign and moves OUT OF FRAME, Ecto-1 races PAST THE CAMERA AND INTO FRAME, swerves off the track, CRASHES through the sign -- demolishing it completely -- and roars off down the road.

INSIDE ECTO-1 - ON STANTZ, ZEDDMORE, SPENGLER

Spengler is head-down in the back seat: all we can see are his legs sticking in the air. Stantz holding onto the steering wheel normally, but his eyes are bouncing up and down. Zeddmore has a hand pressed against his jaw.

ZEDDMORE
I think I lost a filling.

CUT TO:

EXT. PENNSYLVANIA COUNTRYSIDE - NIGHT - MOVING TRAIN - ANGLE ON LOCOMOTIVE CAB

with Casey Jones at the throttle, and Venkman, dirty and exhausted, struggling to keep shoveling. The landscape which flashes by behind them is more rural now, hills and farms.

VENKMAN
Where is this train going, anyway?

Casey answers without turning toward him:

GHOST
Oblivion.

ON VENKMAN

He rests the shovel on the floor for a moment.

VENKMAN
Boy. Talk about going nowhere fast...

LONG SHOT - ANGLE ON TRAIN - TRACKING

as it roars down the track. The road paralleling the track can be seen in the FG. As we CONTINUE TRACKING, Ecto-1 moves INTO FRAME (the three Ghostbusters are inside, with Stantz driving), going faster than the train, passing it and moving OUT OF FRAME.

CUT TO:

EXT. FURTHER DOWN THE TRACK - NIGHT - ON THE TRACK

Ecto-1 drives INTO FRAME and stops, stretching across the track, blocking it.

STANTZ (VO)
This is sure to work.

ANGLE - ECTO-1

parked across the track, as the three Ghostbusters take positions behind it, their particle throwers ready.

STANTZ (CONT)
I'm surprised we didn't think of this before.

WIDE ON THREE GHOSTBUSTERS - FROM BEHIND

waiting behind Ecto-1. We can see the train in the BG, coming down the track -- straight at Ecto-1. The TRAIN WHISTLE BLOWS.

ON ZEDDMORE

We hear the TRAIN WHISTLE again, as a vaguely troubled expression passes over his face.

ZEDDMORE
Wait a minute, guys.

WIDEN THE ANGLE to include Stantz and Spengler, as they look questioningly at Zeddmore.

ZEDDMORE (CONT)
We need to rethink this.

LONG ON THREE GHOSTBUSTERS - POV FROM TRAIN - TRUCKING IN

rapidly as the train charges down the track, WHISTLE SCREAMING -- and Stantz, Spengler, and Zeddmore scramble into Ecto-1.

STANTZ, SPENGLER, ZEDDMORE
(CRIES OF FRIGHT)

ANGLE - ECTO-1

with Stantz, Spengler, and Zeddmore inside, as the engine REVS and with TIRES SQUEALING it races off the track -- just as the train streaks THROUGH THE FRAME, WHISTLE BLOWING, hiding Ecto-1 from view.

CUT TO:

EXT. COUNTRYSIDE - NIGHT - MOVING TRAIN - ANGLE ON VENKMAN

Venkman is shoveling steadily. He pauses and looks AT THE CAMERA.

VENKMAN
You know, this isn't so bad after the first four or five tons.

He goes back to work, singing "Sixteen Tons" (in a bad Tennessee Ernie Ford imitation):

VENKMAN (CONT)
(singing)
You load sixteen tons, and what do you get?

ANGLE - TRAIN - PANNING

with it as it roars past on the track.

VENKMAN (CONT)
(singing)
Another day older and deeper in debt...

CONTINUE PANNING, away from the track, to the road that runs parallel to it. Ecto-1 races PAST THE CAMERA AND INTO FRAME, charging down the road after the train.

INSIDE ECTO-1 - ON STANTZ, SPENGLER, ZEDDMORE

Stantz driving, Zeddmore in the front seat, Spengler in back.

STANTZ
I've got an idea!

Zeddmore looks at him with a nervous, worried expression.

ZEDDMORE
Who had that last idea?

STANTZ
Trust me.

OUTSIDE - ON ECTO-1 - TRUCKING BACK

with it as it drives TOWARD THE CAMERA along the foot of the railroad embankment -- and suddenly it swerves and charges up the embankment like a ramp and shoots off into space.

UPSHOT - THE SKY

The starry sky -- and suddenly Ecto-1 flies THROUGH THE FRAME.

ZEDDMORE AND SPENGLER
(TERRIFIED SCREAMS)

MOVING TRAIN - ANGLE ON FLATCAR

as Ecto-1 falls onto an empty flatcar with a CRASH.

INSIDE ECTO-1 - ON STANTZ

STANTZ
Can I parallel park, or what!

OUTSIDE - WIDE ANGLE ON TRAIN - PANNING

as it roars along the track -- and we see Stantz, Zeddmore, and Spengler getting out of Ecto-1.

MOVING TRAIN - ANGLE ON LOCOMOTIVE CAB

Venkman is shoveling coal contentedly, singing the "Wabash Cannonball." Casey Jones is at the throttle: he looks back.

VENKMAN
(singing)
Listen to the jingle, the rumble and
the roar --

TIGHT ANGLE - CASEY JONES' HAND

as he pushes the throttle all the way forward, and we hear a GRINDING CRUNCH OF METAL: he's jammed the throttle open.

VENKMAN (CONT OS)
(singing)
-- as she glides along the woodland,
through the hills and by the shore!

ANGLE - CAB

Casey Jones flies up and back OUT OF FRAME. But Venkman is bent over getting a shovel-full of coal doesn't notice.

VENKMAN (CONT)
(singing)
Hear the mighty rush of the
engine...

ANGLE - PASSENGER CAR ROOF

Casey Jones WHOOSHES THROUGH THE FRAME, flying toward the rear of the train.

BOXCAR ROOF - ANGLE ON STANTZ, SPENGLER, ZEDDMORE

walking carefully along the top of the boxcar. Suddenly Stantz reacts with alarm:

STANTZ
Look out!

Stantz and Spengler throw themselves down on the roof as Casey Jones flies INTO FRAME and right over them. But Zeddmore eacts more slowly, and the ghost SPLATS into him, knocking him back OUT OF FRAME.

ANGLE - REAR OF BOXCAR

Zeddmore falls INTO FRAME --

ZEDDMORE
(SURPRISED YELP)

-- and catches onto the metal ladder that climbs the back of the car.

UPSHOT - CASEY JONES - ZEDDMORE'S POV

The ghost stands on top of the boxcar, looming over us.

CASEY JONES
Get off!

DOWNSHOT - ZEDDMORE

hanging onto the edge of the roof: below him we can see the JOLTING coupling, and below that the crossties rushing past.

ZEDDMORE
Could we stop the train first?

ANGLE - ZEDDMORE AND CASEY JONES - TRACKING

as the train hurtles along, and the ghost moves toward Zeddmore.

CASEY JONES
(ANGRY ROAR)

CONTINUE TRACKING as the train suddenly goes into a tunnel -- and Casey SPLATS against the sheer cliffside just above the top of the tunnel entrance. HOLD on the tunnel as the last of the train disappears into it -- with a few FLUTTERING pieces of paper drawn in after it. The Casey slips down off the rocks, flattened like a pancake, and drifts down to the track, floating from side to side like a leaf falling from a tree.

CUT TO:

INT. INSIDE THE TUNNEL - BLACK SCREEN

We hear the noise of the train, even louder than usual and SLIGHTLY ECHOING, but we see absolutely nothing.

STANTZ (VO)
(tremendously excited)
Wow! That's the most amazing thing I've ever seen!!!

SPENGLER (VO)
What is it, Ray?!

CUT TO:

EXT. OTHER SIDE OF THE TUNNEL - NIGHT - ANGLE ON TUNNEL ENTRANCE

as the train roars out of the tunnel. TRACK WITH Spengler, Stantz, and Zeddmore as the car they're on emerges from the tunnel: Stantz and Spengler are on their hands and knees on top of the boxcar; Zeddmore is just now climbing up to safety.

STANTZ
Forget it. You missed it.

ANGLE - TUNNEL ENTRANCE

Casey Jones flies out of the tunnel entrance, following the train.

MOVING TRAIN - ANGLE ON STANTZ, SPENGLER, ZEDDMORE

in the space between the boxcar and a passenger car. Stantz and Spengler are standing on the small platform at the back of the passenger car. As Zeddmore climbs down from the roof of the boxcar and joins them, Stantz opens the door at the back of the passenger car and starts inside.

ZEDDMORE
I hope we don't go through any more tunnels.

WIDE ANGLE - TRAIN - PANNING

with it as it roars down the track -- and into another tunnel.

CUT TO:

INT. PASSENGER CAR - NIGHT - BLACK SCREEN

We hear the train going through the tunnel, but we can't see a thing.

STANTZ (VO)
Anybody got a flashlight?

ZEDDMORE (VO)
Stop shoving, Egon!

SPENGLER (VO)
I'm over here.

CASEY JONES (VO)
(TREMENDOUS WAIL)

A blast from a particle thrower streaks THROUGH THE FRAME.

STANTZ (VO)
(SCREAMS)

Silence for a BEAT, then:

ZEDDMORE (VO)
Ray?

Suddenly the train comes out of the tunnel, and we see:

UPSHOT - STANTZ

hanging from a light fixture on the ceiling, with a huge hole blown in the side of the car, right below him.

STANTZ
Let's exercise a little caution here.

CUT TO:

EXT. MOVING TRAIN - NIGHT - ANGLE ON LOCOMOTIVE CAB

as Venkman throws a last shovel-full of coal into the open firebox. He rests his shovel on the floor and rubs his forearm across his sweaty face.

VENKMAN
(WHEW!)

TIGHT ANGLE - LUMP OF COAL

The last one left -- as Venkman reaches down INTO FRAME and picks it up.

VENKMAN (CONT)
The last one.

WIDE ON VENKMAN

looking at the lump of coal.

VENKMAN (CONT)
I oughta keep this as a souvenir.

WIDEN THE ANGLE as the ghost of Casey Jones moves INTO FRAME, coming from further back in the train.

CASEY JONES
More coal.

CLOSER - VENKMAN AND FIREBOX

Venkman shrugs.

VENKMAN
So -- I'll buy a postcard.

He tosses the lump of coal into the firebox --

ZEDDMORE (OS)
Don't move, Peter!

-- and freezes, absolutely motionless, in the middle of his follow-through on the toss.

WIDE ANGLE - CAB

Casey Jones is floating beside the throttle, his hands up in the air as if he's surrendering. Venkman is still frozen in place. Stantz, Spengler, and Zeddmore are looking over the back of the coal car, their particle throwers aimed right at Casey Jones.

STANTZ
End of the line, fella!

ON CASEY JONES

with his hands up in the air.

CASEY JONES
Please! Please don't!

ANGLE - STANTZ, SPENGLER, ZEDDMORE

STANTZ
Come on -- take it like a man.

Spengler tosses a ghost trap OUT OF FRAME, toward Casey Jones.

STANTZ (CONT)
Or whatever.

ANGLE - CASEY JONES

The ghost trap flies INTO FRAME and CLATTERS to a stop right under him. The cable to the remote pedal trails OUT OF FRAME behind it.

CASEY JONES
No! Not yet --

The ghost trap opens under him and he's sucked down into it.

ANGLE - VENKMAN

in the exact same position he froze in: he hasn't moved a muscle. He speaks without moving his lips.

VENKMAN
(sounding like a bad ventriloquist)
Can I move now?

ANGLE - CAB

The other Ghostbusters have joined Venkman in the locomotive cab. Zeddmore picks up the ghost trap.

SPENGLER
How do trains look to you now, Peter?

VENKMAN
I'm just glad this is all over.

We hear a distant TRAIN WHISTLE. Stantz, Spengler, and Zeddmore look OS, toward the front of the train. Venkman looks AT THE CAMERA.

VENKMAN (CONT)
I knew I shouldn't have said that.

LONG SHOT - DOWN THE TRACK

We see the LIGHT of another train approaching, far in the distance. We hear the DISTANT TRAIN WHISTLE.

ANGLE - LOCOMOTIVE CAB - ENGINEER'S WINDOW

with Stantz, Zeddmore, and Spengler crowding at the window, looking out. Spengler is consulting a small book, a railroad schedule.

SPENGLER
That's an Amtrak passenger train.

ON SPENGLER

He glances at his watch.

SPENGLER (CONT)
It's ahead of schedule.

ON VENKMAN

VENKMAN
This is <u>really</u> getting unbelievable.

ANGLE - ZEDDMORE AND STANTZ

beside the throttle, which is pushed forward all the way.

STANTZ
Time to throw this thing into reverse.

He grabs the throttle and tries to pull it back -- but it SNAPS off in his hands. He looks at the broken lever in his hands, then at Zeddmore.

ZEDDMORE
Just isn't your night, is it?

DOWN THE TRACK - ON AMTRAK TRAIN

The other train is closer now: we hear the WHISTLE, noticeably louder.

MOVING TRAIN - LOCOMOTIVE CAB - ON GHOSTBUSTERS

Stantz, Spengler, and Zeddmore are grouped together; Venkman stands a bit apart, watching them. Zeddmore is still carrying the ghost trap.

SPENGLER
We can jump.

Venkman pulls his imprisoned leg: the metal rod twisted around his leg CLANGS against the firebox door.

VENKMAN
I can't.

STANTZ
Put it to a vote?

ON ZEDDMORE

ZEDDMORE
Jumping won't save the people on the other train.

ON GHOSTBUSTERS

VENKMAN
Yeah -- or me either.

SPENGLER
You're right, Winston -- I hadn't thought of that.

ANGLE - VENKMAN

He turns TOWARD THE CAMERA.

VENKMAN
I'm glad somebody did.

DOWN THE TRACK - ON AMTRAK TRAIN

It's much closer now, the light almost blinding, the TRAIN WHISTLE very loud.

MOVING TRAIN - LOCOMOTIVE CAB - ON GHOSTBUSTERS

SPENGLER
If we don't jump, what do we do?

STANTZ
I'm open to suggestions.

WIDE - TWO TRAINS

heading straight toward each other, with the Amtrak train's WHISTLE BLARING. (Halfway between the two trains a railroad siding branches off from the main track.) In a few seconds they'll collide.

MOVING TRAIN - LOCOMOTIVE CAB - ANGLE ON GHOSTBUSTERS

as the LIGHT from the approaching Amtrak train shines on them.

ZEDDMORE
I guess maybe it was the ghost of Casey Jones.

Venkman reacts with excitement:

VENKMAN
That's it!

As the others turn toward him, he grabs the full ghost trap away from Spengler.

SPENGLER
Peter!

TIGHT ANGLE - GHOST TRAP

Venkman opens the trap, and the ghost of Casey Jones flies out.

WIDE ANGLE - LOCOMOTIVE

Casey Jones flies ahead of the speeding train and OUT OF FRAME.

ANGLE - SIDING SWITCH

A tall lever switch beside the track -- as Casey Jones flies INTO FRAME and pushes the lever forward: the switch engages with a CLICK.

DOWN THE TRACK - ON GHOSTBUSTERS' TRAIN

heading straight TOWARD THE CAMERA -- but suddenly it turns off onto the siding and streaks PAST THE CAMERA and starts OUT OF FRAME.

DOWNSHOT - WIDE - TRAIN

as it pulls off completely onto the siding -- and suddenly the Amtrak train roars INTO FRAME -- WHISTLE BLOWING -- and begins passing on the main track, going the other way.

MOVING TRAIN - LOCOMOTIVE CAB - ON GHOSTBUSTERS - FROM BEHIND

watching the Amtrak train as it roars THROUGH THE FRAME in the BG. Their own train is beginning to slow down.

ANGLE - GHOSTBUSTERS' TRAIN

it slows to a stop, CHUGGING SLOWER AND SLOWER, the last few puffs of smoke coming out of the smokestack.

LOCOMOTIVE CAB - ON OPEN FIREBOX

as the FIRE GOES OUT, and we hear a RELEASE OF STEAM, almost like a sigh.

TIGHT ANGLE - VENKMAN'S LEG

The metal rod wrapped around Venkman's leg SNAPS off and falls with a CLATTER.

ANGLE - LOCOMOTIVE

The Ghostbusters jump down from the locomotive.

STANTZ
How did you know the ghost would switch us onto the siding?

VENKMAN
Just a brilliant flash of insight.

ON VENKMAN

VENKMAN (CONT)
Casey Jones died in a train wreck. So I figured his ghost wouldn't rest until he'd set things right --

ON GHOSTBUSTERS

standing in front of the locomotive.

VENKMAN (CONT)
-- by preventing a train wreck. Cause and effect, Ray. Psychology.

SPENGLER
Lucky guess?

VENKMAN
You know it.

Zeddmore points excitedly OS.

ZEDDMORE
Look!

DOWN THE TRACK - ON CASEY JONES - THEIR POV

The ghost floats down the track, AWAY FROM THE CAMERA -- as the SUN RISES above the horizon, where the tracks come together in the distance, tinting the sky with pink and gold.

ZEDDMORE (CONT OS)
It's Casey Jones!

The ghost turns and waves farewell, as the sun continues to rise. Suddenly he FADES AWAY into nothing, as if becoming part of the rising sun.

VENKMAN (OS)
There he goes.

ANGLE - GHOSTBUSTERS

watching, as the light of the rising sun casts a warm pink glow over their faces.

VENKMAN (CONT)
Takin' his farewell trip to the Promised Land...

Spengler turns and looks at Venkman.

SPENGLER
Give it a rest -- huh, Peter?

ON VENKMAN

VENKMAN
Doesn't anybody appreciate the romance of the rails anymore?

CUT TO:

INT. GHOSTBUSTERS HEADQUARTERS - LOBBY - DAWN - TIGHT ANGLE ON ELECTRIC TRAIN TRACK

as the electric train charges THROUGH THE FRAME, WHISTLE BLOWING, tiny puffs of smoke rising from its smokestack. PAN AWAY to show Slimer hovering near the track, with the train controls in his hands, working the tiny throttle with an eager expression.

SLIMER
(CHUGGING NOISES)

FADE OUT.

THE END